

An Original Light English Opera,
 IN THREE ACTS,
 ENTITLED
HADDON HALL.

WRITTEN BY
SYDNEY GRUNDY.
 COMPOSED BY
ARTHUR SULLIVAN.

ARRANGED FROM THE FULL SCORE BY
KING HALL.

				NET.			
				S.	D.		
Vocal Score, complete	5 0	Planoforte Solo	3 0
" " (Bound)	7 6	Libretto	1 0

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*Produced at the Savoy Theatre, London, under the management of Mr. R. D'OYLY CARTE,  
on Saturday, 24th September, 1892.*

## Characters.

|                                 |                       |                         |   |                        |  |
|---------------------------------|-----------------------|-------------------------|---|------------------------|--|
| JOHN MANNERS ... ..             | }                     | <i>Royalists</i> ... .. | } | MR. COURTICE POUNDS.   |  |
| SIR GEORGE VERNON ... ..        |                       |                         |   | MR. RICHARD GREEN.     |  |
| OSWALD ... ..                   |                       |                         |   | MR. CHARLES KENNINGHAM |  |
| RUPERT VERNON ... ..            | }                     | <i>Roundhead</i> ... .. | } | MR. RUTLAND BARRINGTON |  |
| THE McCRANKIE ... ..            |                       |                         |   | MR. W. H. DENNY.       |  |
| SING-SONG SIMEON ... ..         |                       |                         |   | MR. RUDOLPH LEWIS.     |  |
| KILL-JOY CANDLEMAS ... ..       | }                     | <i>Puritans</i> ... ..  | } | MR. W. H. LÉON.        |  |
| NICODEMUS KNOCK-KNEE ... ..     |                       |                         |   | MR. A. FOWLES.         |  |
| BARNABAS BELLOWS-TO-MEND ... .. |                       |                         |   | MR. G. DE PLEDGE.      |  |
| MAJOR DOMO ... ..               | MR. H. GORDON.        |                         |   |                        |  |
| <hr/>                           |                       |                         |   |                        |  |
| DOROTHY VERNON ... ..           | MISS LUCILE HILL.     |                         |   |                        |  |
| LADY VERNON ... ..              | MISS ROSINA BRANDRAM. |                         |   |                        |  |
| DORCAS ... ..                   | MISS DOROTHY VANE.    |                         |   |                        |  |
| NANCE ... ..                    | MISS NITA COLE.       |                         |   |                        |  |
| GERTRUDE ... ..                 | MISS CLARIBEL HYDE.   |                         |   |                        |  |
| DEBORAH ... ..                  | MISS FLORENCE EASTON. |                         |   |                        |  |

CHORUS OF SIMPLES AND GENTLES.

## ACT I.—THE LOVERS.

SCENE.—The Terrace ... .. W. TELBIN.

“ The green old turrets, all ivy thatch,  
Above the cedars that girdle them rise,  
The pleasant glow of the sunshine catch,  
And outline sharp on the bluest of skies.”

## ACT II.—THE ELOPEMENT.

SCENE I.—DOROTHY VERNON'S DOOR ... .. HAWES CRAVEN.

“ It is a night with never a star,  
And the hall with revelry throbs and gleams ;  
There grates a hinge—the door is ajar—  
And a shaft of light in the darkness streams.”

SCENE II.—The Long Gallery ... .. J. HARKER.

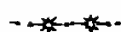
## ACT III.—THE RETURN.

SCENE.—The Ante-Chamber ... .. W. PERKINS.

NOTE.—The clock of Time has been put forward a century, and other liberties  
have been taken with history.

The Opera produced under the Stage Direction of Mr. CHARLES HARRIS, and the Musical Direction of Mr. FRANÇOIS CELLIER. The Dances arranged by Mr. JOHN D'AUBAN. The Costumes designed by Mr. PERCY ANDERSON and executed by Mmes. AUGUSTE, Madame LÉON, Mr. B. J. SIMMONS, Messrs. ANGEL & SON, and M. ALIAS. Wigs by CLARKSON. Properties by Mr. SKELLY. Stage Machinist, Mr. PETER WHITE.

# CONTENTS.



|                                                                                                 | PAGE |
|-------------------------------------------------------------------------------------------------|------|
| INTRODUCTION ... ..                                                                             | 1    |
| Act I.                                                                                          |      |
| NO.                                                                                             |      |
| 1. CHORUS WITH SOLOS ... .. "To-day, it is a festal time" ... ..                                | 4    |
| <i>a.</i> SONG (Dorcas) ... .. " 'Twas a dear little dormouse " ... ..                          | 9    |
| <i>b.</i> MADRIGAL ... .. "When the budding bloom of May " ... ..                               | 18   |
| 2. TRIO (Dorothy, Lady Vernon, and Sir George) "Nay, father dear " ... ..                       | 22   |
| 3. DUET (Dorothy and Lady Vernon) ... .. "Mother, dearest mother " ... ..                       | 26   |
| 4. SONG (Oswald) WITH CHORUS ... .. "Ribbons to sell " ... ..                                   | 30   |
| 5. DUET (Dorcas and Oswald) ... .. "The sun's in the sky " ... ..                               | 38   |
| 6. RECIT. (Dorothy, Dorcas, and Oswald) ... .. "My mistress comes " ... ..                      | 42   |
| 7. TRIO (Dorothy, Dorcas, and Oswald) ... .. "Oh, tell me what is a maid to say ? " ... ..      | 43   |
| 8. SONG (Manners) ... .. "The earth is fair " ... ..                                            | 48   |
| 8½. RECIT. AND SONG (Dorothy) ... .. "Why weep and wait ? " & "Red of the rosebud " 52 <i>a</i> |      |
| 9. ENTRANCE OF PURITANS ... .. "Down with princes " ... ..                                      | 53   |
| 10. SONG (Rupert) ... .. "I've heard it said " ... ..                                           | 55   |
| 11. FINALE, ACT I. ... .. "The bonny bridegroom cometh " ... ..                                 | 57   |
| <i>a.</i> SONG (Rupert) ... .. "When I was but a little lad " ... ..                            | 65   |
| <i>b.</i> SONG (Dorothy) WITH CHORUS ... .. "To thine own heart be true " ... ..                | 72   |
| Act II.                                                                                         |      |
| 12. INTRODUCTION AND CHORUS OF PURITANS ... .. "Hoarsely the wind is howling " ... ..           | 80   |
| 13. SONG (McCrankie) ... .. "My name it is McCrankie " ... ..                                   | 83   |
| 14. DUET (Rupert and McCrankie) ... .. "There's no one by " ... ..                              | 85   |
| 15. TRIO (Dorcas, Rupert, and McCrankie) ... .. "Hoity-toity, what's a kiss ? " ... ..          | 91   |
| 16. FINALE, ACT II. ... .. "The west-wind howls " ... ..                                        | 93   |
| <i>a.</i> DUET (Dorothy and Manners) ... .. "Oh, heart's desire " ... ..                        | 99   |
| <i>b.</i> STORM ... ..                                                                          | 113  |
| <i>c.</i> SONG (Sir George) ... .. "In days of old " ... ..                                     | 119  |
| Act III.                                                                                        |      |
| 17. OPENING CHORUS ... .. "Our heads we bow " ... ..                                            | 139  |
| 18. SONG (Lady Vernon) WITH CHORUS ... .. "Queen of the roses " ... ..                          | 143  |
| 19. RECIT. (Lady Vernon and Sir George) ... .. "Alone, alone ! No friendly tone " ... ..        | 145  |
| <i>a.</i> DUET (Lady Vernon and Sir George) ... .. "Bride of my youth " ... ..                  | 147  |
| 20. SCENE (Dorcas, Rupert, three Girls, and Chorus) "In frill and feather " ... ..              | 150  |
| 21. Ensemble ... .. "Good General Monk " ... ..                                                 | 152  |
| <i>a.</i> SONG, CHORUS AND DANCE ... .. "We have thought the matter out ..                      | 156  |
| 22. SONG (McCrankie) AND CHORUS ... .. "Hech, mon ! hech, mon ! " ... ..                        | 159  |
| <i>a.</i> SCOTCH DANCE ... ..                                                                   | 160  |
| 23. FINALE, ACT III. ... .. "Hark ! the cannon ! " ... ..                                       | 161  |

# HADDON HALL.

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## INTRODUCTION.

*Allegro moderato.*

PIANO

*ff*

*p*

*pp*

*pp*

*p*

*cres.*

*p*

Ped.

\* Ped.

\* Ped.

Ped.

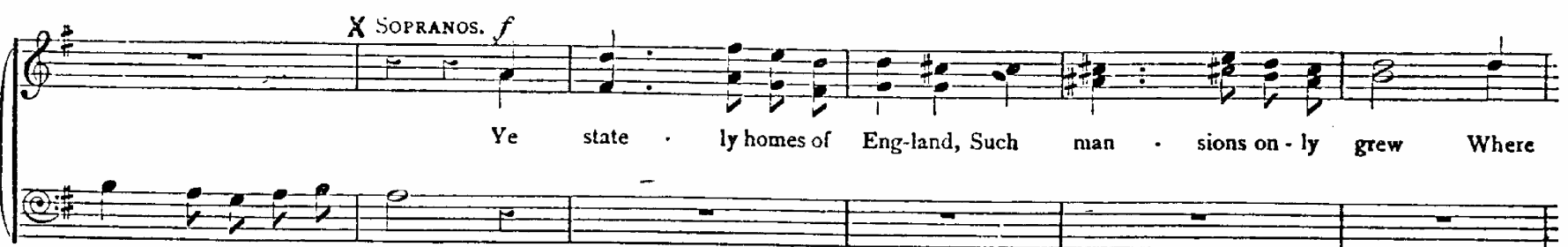
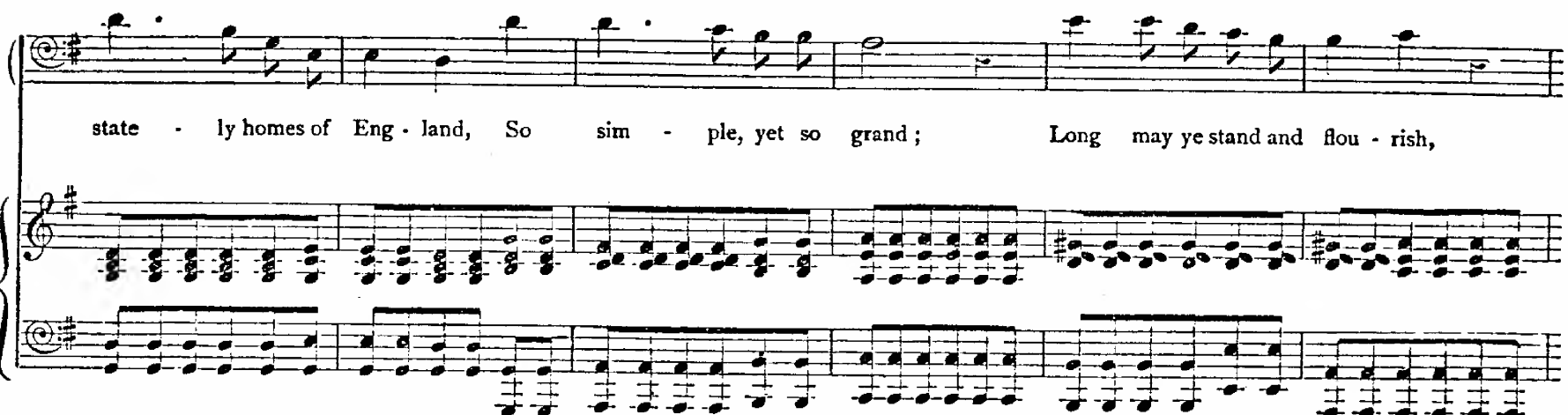
\*

\*



*Andante.*

TENORS & BASSES. (*Behind the scenes.*) *Unis. f.*



vir-tue reign'd from cot to throne, . . And man and wife were true. Ye state - ly homes of Eng- land,

Ye state - ly homes of Eng- land,

Long may your tow- ers stand; Types of the life of man and wife, . . Types of our Eng-lish land !

Long may your tow- ers stand; Types of the life of man and wife, . . Types of our Eng-lish land !

Types of the life of man and wife, . . Types of our Eng-lish land !

Types of the life of man and wife, . . Types of our Eng-lish land !

*p*

ACT I.  
CHORUS with SOLOS.

## No. 1.

*Allegro con brio.*

PIANO. *f*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

A CHORUS. *f*

To.

To.

19,348 Ped. \*



day, it is a fes - tal time! The Bride - groom comes to - day, And we are here to

day, it is a fes - tal time! The Bride - groom comes to day, And we are here to

*Unis.*

sing a rhyme To speed him on his way. To-day, our mis - tress, e - ver dear, doth plight . .

sing a rhyme To speed him on his way.

Ped. \* Ped. \* Ped.

. . . her vir - gin troth; And we are all fore-gath - er'd here To sing, . . .

And we are all fore-gath - er'd here To sing,

19,348. \* Ped. \* Ped. \* Ped.

B

God bless them both! To - day, it is a fes - tal time! The

God bless them both! To day, it is a fes - tal time! The

Ped. \*

Bride - groom comes to - day, And we are here to sing a rhyme To speed him on his

Bride - groom comes to - day, And we are here to sing a rhyme To speed him on his

way. We are all fore - gath - er'd here to sing, . . . . God bless them

way. We are all fore - gath - er'd here to sing, . . . . God bless them

**C**

both ! . . .

both ! . . .

Ped. \*

Ped. \*

Ped. \*

*1st time.*

Ped. \*

*2nd time.*

**D**

Ped. \*

Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

Ped.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*p*

DORCAS.

But midst our ju - bi - la - tion, Comes the e - cho of a sigh; It's

*L'istesso tempo.* (♩ = ♩.)

*p*

full sig - ni - fi - ca - tion Ye will ga - ther by-and-bye. Now, lend me your at - tention, While I tell you all a tale, A -

ment a dain-ty dormouse, And an un - at - trac-tive snail.

*p* CHORUS.  
A dain-ty dor-mouse ! An un - at - trac-tive snail !

*p*  
A dain-ty dor-mouse ! An un - at - trac-tive snail !

(No. 1a.)

## SONG—(Dorcas).

DORCAS.

'Twas a dear lit - tle dor-mouse— A lit - tle mousemaid ! Her pa-pa and mam-ma She had always o -  
gal-lant young squirrel Sat perch'd on a tree, And he thought to himself, There's a good wife for

*Andante moderato.*

bey'd ; Pit - a - pat went her heart, And her cheek grew pale, When commanded to mar-ry A stu-pid old  
me ! On the eve of the wed-ding He said to the mouse, "Wilt thou mar-ry a squirrel Who has-n't a

snail. "Oh, fa - ther, I can-not!" "But, daugh - ter, thou must ; For he has a house, And  
house ?" "Oh, squirrel, I can-not!" "But, dor - mouse, thou must ! Her heart to a squir - rel A

we haven't a crust!"  
dor - mouse may trust!"

The snail he was ug - ly,  
The squir - rel was hand - some;

The snail he was  
They plight - ed their

black; But for all that, he car-ried a house on his back.  
vows, And the squir-rel ran off With the lit - tle dor-mouse.

Said the wi - ly old dormouse, "When thou art his  
And I'm sure if you ev - er Set eyes on a

bride, He will lend us his house, And we'll all live in - side!"  
snail, You will all sym - pa-thize With the dor-mouse's wail.

CHORUS. *p* *sostenuto.*

"Oh, fa-ther, I can-not!" "But,  
"Oh, fa-ther, I can-not, Don't

"Oh, fa-ther, I can-not;" "But

daugh - ter, thou must ; For he has a house, And we haven't a crust, For he has a house, } And  
 tell me I must ; Though he has a house, And we haven't a crust, Though he has a house, }

daugh - ter, thou must ; For he has a house, And we haven't a crust, For he has a house, } And  
 tell me I must ; Though he has a house, And we haven't a crust, Though he has a house, }

daugh - ter, thou must ; For he has a house, And we haven't a crust, For he has a house, } And  
 tell me I must ; Though he has a house, And we haven't a crust, Though he has a house, }

1st time. *dim.*

we have-n't a crust!"

2nd time.

we have-n't a crust!"

*dim.*

we have-n't a crust!"

*f*

we have-n't a crust!" "But who is the dormouse? And

we have-n't a crust!"

*f*

we have-n't a crust!" "But who is the dormouse? And

*dim.*

*f*

The musical score is for a three-part setting of 'The Snail'. It is written for Soprano, Alto, and Piano. The key signature is B-flat major (two flats), and the time signature is 3/4. The tempo is marked 'Allegretto con brio'. The Soprano and Alto parts have lyrics: 'who, who is the snail?'. The Piano part features a triplet of eighth notes in the first measure, followed by a series of chords and a final triplet. The score is divided into two systems. The first system contains the first two staves (Soprano and Alto) and the first two staves of the Piano part. The second system contains the remaining two staves of the Piano part. The Piano part includes a dynamic marking of *ff* (fortissimo) in the second system.

**E** *Allegretto con brio.*

who, who is the snail?"

who, who is the snail?"

*ff*

*f* Hail to the Lord of Had-don! And

*f* Hail to the Lord of Had-don! And

*tr*

*f*

thee, his sil-ver bride! And to thy daugh-ter, fair-est flow-er Of

thee, his sil-ver bride! And to thy daugh-ter, fair-est flow-er Of

*(b.)*

*F* all the coun-try side!

all the coun-try side!

*8va.*



GIRLS. *Unis.*

Nor vi - o let, li - ly, Nor blue - bell we bring, To

*loco.*

gar - land thy path - way With fra - grance of Spring. No beau ty of blos - som That

dies in a . day Can speak . . . an af - fec - tion That blos - soms al -

*cres.*

*G*

way. And nev - er a chap - let Our hands could en - twine, Could

*dim.*

ALL.  
 tell the de - vo - tion That ev - er is thine. In  
 In

lieu of the li - ly And bon - ny blue - bell, We lay . . . on thine  
 lieu of the li - ly . And bon - ny blue - bell, We lay . . . on thine

*cres.*  
*Ped.* \*

al - - - tar, We lay on thine al - tar True love's im - mor - .  
 al - - - tar, We lay on thine al - tar True love's im - mor - .

*Ped.* \* *Ped.* \*

**H DOROTHY.**

Dear play - mates of child - hood, Night wei - come are you! More

*telles.*

*telles.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

**LADY VERNON.**

frag - rant than li - ly, A love that is true. Like flower am - a - ran - thine, Whose

*L.H.*

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

**DORCAS.**

Right

blos - soms ne'er fade, It blooms in the sun - shine, And blooms in the shade. Right

\* *Ped.* \* *Ped.* \* *Ped.* \*

wel . . . come are you, wel . . . come, wel . . . come are

wel . . . come are you, wel . . . come, wel . . . come are

*8ve.*

Ped. \* Ped. Ped. \* Ped. \* Ped. \*

**CHORUS.**

you. In lieu of the li - ly And bon - ny blue - bell, We

you. In lieu of the li - ly And bon - ny blue - bell, We

*8ve. loco.*

**DOROTHY & LADY V. CHORUS.**

lay on thine al - tar True love's . . . im - mor - telles Oh, wel - come! Nor

**SIR GEORGE.**

lay on thine al - tar True love's im mor - telles. Oh, wel - come! Nor

*p*

DOROTHY &amp; LADY V. CHORUS.

DOROTHY &amp; LADY V. CHORUS.

vio - let! Oh, wel - come! Nor li - ly! Oh, wel - come! But lay on thine al - tar True

SIR GEORGE.

vio - let! Oh, wel - come! Nor li - ly! Oh, wel - come! But lay on thine al - tar True

love's im - mor - telles. . . .

love's im - mor - telles. . . .

SIR GEORGE.  
RECIT.

Wel - come, I bid ye wel - come, one and all! Let youth and beau - ty

*Tempo moderato.*

keep their mer-ry May ; For all too soon the leaves of autumn fall, And evening shadows quench the laughing

(No. 1b.)

## MADRIGAL.

day.  
*Allegretto moderato.*

1. When the bud - ding bloom of May . . . Paints the hedge - rows red and white, Ga - ther then your  
2. When the leaves of au - tumn sigh, . . . "Near - er death and fur - ther birth!" Time e - nough for

LADY VERNON. DOROTHY.  
gar - lands gay ; . . . Earth was made for man's de - light ! May is play - time, — June is hay - time, —  
hearts to cry, . . . "Man was on - ly made for earth !" Youth is plea - sant, — Grasp the pre - sent, —

**DORCAS.**

Fa la la! Car - ol now the birds of spring! Let our hearts in chor - us  
Fa la la! Time e-nough for hearts to sigh! Now the noon - day sun is

**LADY VERNON.**

Fa la la! Car - ol now the birds of spring! Let our hearts in chor - us  
Fa la la! Time e-nough for hearts to sigh! Now the noon - day sun is

**SIR GEORGE.**

Seize the day-time, — Fa la la! Car - ol now the birds of spring! Let our hearts in chor - us  
Moons are cres-cent, — Fa la la! Time e-nough for hearts to sigh! Now the noon - day sun is

**CHORUS.**  
**K**

**1st SOP.**

sing! Ere the gold - en day is pale, . . Dawns the sil - ver orb of night;  
high! Day in cloth of gold is gay, . . Robe of sil - ver wears the night;

**2nd SOP.**

sing! Ere the gold - en day is pale, Dawns the sil - ver orb of night;  
high! Day in cloth of gold is gay, Robe of sil - ver wears the night;

**TENOR.**

Ere the gold - en day is pale, Dawns the sil - ver orb of night;  
Day in cloth of gold is gay, Robe of sil - ver wears the night;

**BASS.**

sing! Ere the gold - en day is pale, . . Dawns the sil - ver orb of night;  
high! Day in cloth of gold is gay, . . Robe of sil - ver wears the night;

Sweet - ly trills the night - in - gale, . . } "Earth was made for man's de - light!" Fa la  
 All cre - a - tion seems to say, . . }

Sweet - ly trills the night - in - gale, } "Earth was made for man's de - light!" Fa la  
 All cre - a - tion seems to say, }

Sweet - ly trills the night - in - gale, } "Earth was made for man's de - light!" Fa . . la .  
 All cre - a - tion seems to say, }

Sweet - ly trills the night - in - gale, . . } "Earth was made for man's de - light!" Fa  
 All cre - a - tion seems to say, . . }

la la, Fa la la la la la la, Fa la la la la. . . "Earth  
 la la la, Fa la la la la la la, Fa la la la la. . . "Earth  
 la. . la. . la, Fa la la la la la la la, Fa la la la la la la la. . . "Earth  
 la la la la la la la, Fa la la la la la la. . . "Earth



*rall. 2nd time.* *1st time.* *2nd time.*

was made for man's de - light ! " light ! " . light ! " . light ! " . light ! " . light ! " .

*rall. 2nd time.*

*L* *tr* *tr* *tr* *tr*

*f*

*Andante come primo. (♩ = ♩)*

*ff*

*Ped.* \*

*Ped.*

*Ped.* \*

*Ped.*

19,348.

*Allegro agitato.*

DOROTHY.

*Allegro agitato.*

DOROTHY.

Nay, fa - ther dear, speak not to me In

PIANO.

*f* *p.*

Ped. \* Ped. \*

LADY VERNON.

LADY VERNON.

an - ger's cru - el tone ! By all the love she bears to thee— The

The image shows a musical score for a song titled "LADY VERNON." The score is written for a voice and piano. The vocal line is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "an - ger's cru - el tone !" followed by a musical phrase, then "By all the love she bears to thee— The". The piano accompaniment consists of two staves, a right hand and a left hand, both with treble and bass clefs respectively, and the same key signature. The piano part features a complex, flowing melody with many beamed sixteenth and thirty-second notes, and a bass line with chords and moving lines. The overall style is that of a 19th-century musical score.

DOROTHY.

DOROTHY.

love that is thine own! Re - - mein - ber all thou art to me; Re -

Ped. \* Ped. \* Ped.

mem - ber all I am to thee; And mar - vel not that hearts will ache— For

\* Ped. \* Ped. \* Ped. \*

true love's sake! For true love's sake! **A**  
 LADY VERNON. SIR GEORGE.  
 For true love's sake! Go,  
 Ped. \* Ped. \*  
 bid thy lov - er sheath his sword And bend his stub - born knee; Is  
 Ped. \*  
 all thy thought for thine a - dor'd, And hast thou none for me? For  
 LADY VERNON.  
 SIR GEORGE. DOROTHY.  
 true love's sake a heart will sigh! For true love's sake a heart will die! His  
 \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*  
 oath a sol - dier can - not break! For true love's sake! For  
 LADY VERNON.  
 For  
 Ped.

**B**

true love's sake! A heart will break! For

true love's sake! For true love's sake a heart will sigh, a heart will

**SIR GEORGE.**

For true love's sake a heart will die, will

*cres.* *f*

true love's sake! For true love's sake! A

sigh! For true love's sake! For true love's sake a heart will

die! For true love's sake! For true love's sake a heart will

*dim.* *p* *cres.*

heart . . . . . will break! For true

sigh! A heart . . . . . will break! For true

die! For true love's sake a heart, . . . . . For true

*Ped.* *\** *Ped.* *\**

love's sake will . . . break, will . . . break! For true . . .

love's sake will break, will break! For

love's sake will ache, will ache! For

love's sake!

true love's sake!

true love's sake!

*ff*

Ped. \* Ped.

love's sake!

\* Ped.

love's sake!

*dim.* *p*

Ped.

## No. 3.

## DUET—(Dorothy &amp; Lady Vernon).

*Andante espressivo*

DOROTHY.

Mo - ther, dear - est mo - ther, Hark-en un - to me, Think not that an - o - ther Draws my heart from thee.

PIANO. *p*

Tho' each day I know him Bright-er shines the sun, All the 'love I owe him Rob-beth thee . . of none.

His I seem to bor-row, All mine own is thine; In my vir - gin sor-row Help me, mo - ther mine!

D

LADY VERNON.

Were but I a - bove him, Sim - ple were his task; Doth my daugh-ter love him? That is all I ask.

Were but I a - bove him, Stran-ger tho' he be, If my daugh-ter love him, Son he is to me! Whether wife or maid-en,

*cres.* *p*

Whe-ther wife or

All my heart is thine; Joy or sor-row la-den, Thou art daugh-ter mine! Whe-ther

maid en, Thou art mo-ther mine; Joy or sor-row la-den,

wife or maid-en, Thou art daugh-ter mine; Joy or sor-row la-den,

*rall.*  
all my heart is thine, all my heart . . . is thine, all my heart is thine!

all my heart is thine, all my heart . . . is thine, all my heart is thine!

10,348.

**F**

Mo-ther, my own dear mo-ther, Both of our lives en-twine! Could'st thou have wed an-o-ther, Had

such a love been thine? Oh, mo-ther dear, I love him so, No doubt or

Ped. \* Ped. \* Ped. \* Ped. \*

**LADY VERNON.**

fear . . . I seem to know! Go on thy way with

Ped. \* Ped. \* Ped.

glad ness! Hap-pi-ly live the wife! And



leave to me the sad - ness, And leave to me the strife.

Ped. \*

**G**

Whe-ther wife or maid - en, Thou art mo - ther mine; . . Joy or sor - row la - den,

Whe - ther wife or maid - en, Thou art daugh-ter mine; . . Joy or sor - row la - den,

*p*

Ped. \* Ped. \* Ped. \* Ped. \*

*rall.*

All my heart is thine, all my heart . . . is thine, all my heart is thine!

*rall.*

All my heart is thine, all my heart . . . is thine, all my heart is thine!

*colla voc.* *pp*

Ped. \*

## No. 4.

## SONG—(Oswald)—with CHORUS.

CHORUS.

*Allegro vivace.*

PIANO. *f*

Rib-bons to sell, ribbons to sell!

Rib-bons to tie up our hair! I! I!

Rib-bons to tie up our hair! Who'll buy? Who'll buy?

18.348.

The musical score is written for voice and piano. It begins with a 'CHORUS.' section in 6/8 time, marked 'Allegro vivace.' The piano part features a lively, rhythmic accompaniment. The vocal part enters with the lyrics 'Rib-bons to sell, ribbons to sell!'. This is followed by a piano interlude. The vocal part then returns with 'Rib-bons to tie up our hair!' and 'Who'll buy?'. The piano part continues with a steady accompaniment. The score concludes with a final piano flourish.

*I!* and

*I!* *I!* *I* as well! *I* as well! And now for the fun of the fair!

*I* as well! *I* as well! And now for the fun of the fair!

*mf*  
Ped. \*

**A**

Rib-bons to sell, rib-bons to sell! Rib-bons to tie up our hair! . . . Who'll buy? *I!* *I!*

Who'll

Ped. \* Ped. \* Ped. \* Ped. \*

*I!* *I!* Who'll buy? and *I* as well! Who'll buy? *I!* *I!* and *I* as well! And now for the

buy? Who'll buy? *I!* *I!* and *I* as well! And now for the

Ped. \*

B

fun, the fun of the fair!

fun, the fun of the fair!

*p*

Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

OSWALD.

1. Come, sim-ples and gen-tles, and ga-ther ye round, And for your at-ten-tion I'll thank-'ee; I  
 2. My pri-ces are low and my deal-ings are cash, So your pock-ets I won't dip in deep-ly; Thro'

sell by the pe-ny-weight, pot-tle and pound, Wares Eng-lish, French, Ger-man and Yan-kee. I've  
 buy-ing my stock at a great Lon-don smash I am a-ble to sell ve-ry cheap-ly. So

wares for the young, nor left out in the cold Are their el - ders, the more is the pi - ty, For I  
bid for it bold - ly, but please bear in mind That the rule of cash down is "de - ri - gueur." The

can't help re - mark - ing you're none of you old, And no - ting you're all of you pret - ty!  
price of each ar - ti - cle, la - dies, you'll find, Has been marked in a ve - ry plain fi - gure.

I've ar - ti - cles suit - ed to ev - e - ry taste And ev - 'ry des - crip - tion of weather; If  
A com - plaint the pro - pri - e - tor begs to im - plore In case you're not treat - ed po - lite - ly, For

CHORUS.  
a - ny fair la - dy'll o - blige with a waist, We'll try on this gir - dle to - geth - er! 1. Al -  
I am a kind of a tra - vel - ling store— In fact, I'm a pre - ma - ture White - ley! 2. He

1. Al -  
2. He

**D**

- though on his back he may car-ry a pack, He has hands of a won-der-ful white-ness; And  
bought up a great met-ro-pol-i-tan smash At a sa-cri-fice tru-ly a-larm-ing; He

Ped. \* Ped. \* Ped. \*

*1st time.*

this sym-pa-thet-ic young pe-ri-pa-tet-ic A pa-ra-gon is of po-lite-ness!  
does-n't de-duct a-ny discount for cash, But his manners are per-fect-ly

this sym-pa-thet-ic young pe-ri-pa-tet-ic A pa-ra-gon is of po-lite-ness!  
does-n't de-duct a-ny discount for cash, But his manners are per-fect-ly

Ped. \* Ped. \* Ped. \* *p*

*2nd time.*

charm-ing!

charm-ing!

*p* *tr*

Ped. \* Ped. \* Ped. \*

**E** **OSWALD.**

3. Now is - n't that beau - ti - ful? is - n't that

*p*

nice? When I tell you the ar - ti - cle's Ger - man, You'll know it could on - ly be

*p*

**F**

sold at the price Thro a grand in - ter - na - tion - al fir - man. A still great - er bar - gain!

*p*

An ar - ti - cle French. When I say it's of French man - u -

*Pod*

- fac-ture, I mean that if worn by a beau-ti-ful wench, A heart it is cer-tain to frac-ture. But

here is the prize— on - ly tup-pence— pure gold !

When I men-tion the ar-ti-cle's Yan-kee, Well, no-bo-dy then will re-

- quire to be told That there can't be the least han-ky-pan-ky! Who'll buy? Who'll buy? A

CHORUS.

Not I! Not I!

Not I! Not I!

19.348. Ped.



chance like this you must - n't miss !

Oh, yes ! oh, yes ! the chance we'll miss ! For we've been told, a - las ! That

Oh, yes ! oh, yes ! the chance we'll miss ! For we've been told, a - las ! That

*f*

what is sold as Yan - kee gold Is some - times Yan - kee brass ! . . . .

what is sold as Yan - kee gold Is some - times Yan - kee brass ! . . . .

*Pod.*

## No. 5.

## DUET—(Dorcas &amp; Oswald).

*Allegro con brio.*

OSWALD.

1. The  
2. No

PIANO.

Ped.

\* Ped.

\*

sun's in the sky, and The grass in the ground; Na-ture ma-ter - nal, Pla-cid, su-per - nal, Spreadeth her ver - nal  
 grace is in grief, and No vir - tue in tears! Come what may af - ter, Youth and its laugh - ter Pierc-ing the raf - ter,

DORCAS.

Man - tle a - round.  
 Glad - den the spheres!

'Tis i - dle re - pin - ing, When sum - mer is gay;  
 To - mor row we'll sor - row, But now let us sing!

Ped.

\*

When from her cof - fers Jew - els she of - fers, Scorn not her prof - fers, Say her not nay!  
 Hap - py to - day be, Joy - ous and gay be, Pluck - ing while may be Blos - soms of spring!

Ped.

## OSWALD.

While morn-ing is shin-ing, Your gar-lands en-twine; Ere eve-ning clo-ses, Ga-ther your po-sies,  
 Each gift of cre-a-tion Is hea-ven's en-voy; Ne'er a bud spring-eth, Ne'er a bird sing-eth,

*poco cres.*

\* Ped. \* Ped. \*

## DORCAS.

While yet it is day-light, Re-joice in the day;  
 Oh! list to the mes-sage The hem-i-spheres voice.

Jas-mine and ro-ses, Sweet eg-lan-tine!  
 But to earth bring-eth Ti-dings of joy!

Ped. \* Ped. \*

Nought to re-pent of, Breath be con-tent of, Fra-grant with scent of New-ly-mown  
 "Fol-ly is sad-ness, Mis-er-y, mad-ness, Ho-ly is glad-ness—Thine is the

*cres.*

hay! choice!" : : : : } Night will come soon e-nough—Star-light nor moon e-nough!

OSWALD.

Night will come

While there is noon e-nough, { Let us be gay! } Night will come soon e-nough—Star-light nor moon e-nough!

Let us re-joice!

soon . . . e - nough! . . . Star . . . light nor

While there is noon e-nough, { Let us be gay! } Night will come soon e-nough—Star-light nor moon e-nough!

Let us re-joice!

moon . . . e - nough! . . . Night will come soon e-nough—Star-light nor moon e-nough!

*cres.*

While there is noon e-nough, While there is noon e-nough, { Let us be gay, be gay, be gay, be }  
Let us re-joice, re-joice, re-joice, re-

While there is noon e-nough, While there is noon e-nough, { Let us be gay, be gay, be gay, be }  
Let us re-joice, re-joice, re-joice, re-

*p*

1st time. 2nd time.

gay! Let us be gay, . . . be gay! joyce! Night will come  
 joyce! Let us re-joyce, . . . re .

gay! Let us be gay, . . . be gay! joyce! Night will come  
 joyce! Let us re-joyce, . . . re .

*tr*

Ped. \*

soon e-nough, Star-light nor moon e-nough! While there is noon e-nough, Let us re-joyce!

soon e-nough, Star-light nor moon e-nough! While there is noon e-nough, Let us re-joyce!

*cres.* *f*

Ped.

\* Ped. \*

*8ve.* *10ve.* *p*

## No. 6.

## RECIT.—(Dorothy, Dorcas, &amp; Oswald).

*Andante con moto.* DORCAS. *RECIT.*

My

*p*

*a tempo.* OSWALD. *RECIT.* *a tempo.*

rnis - tress comes. Thy - self thy mis - sive give. Ma - dam, I bow.

*p*

DOROTHY. *RECIT.* OSWALD. *a tempo.*

Sir, who art thou? Ser - vant of one whose name I must not tell. This from his hand— and

from his heart as well.

*pp* *cres. e accel.*

## No. 7.

## TRIO—(Dorothy, Dorcas, &amp; Oswald).

*Allegretto moderato.*

DOROTHY.

Oh, tell me, what is a maid to say, What is a maid to

PIANO. *p*

do, When heart says "Go," and du - ty "Stay," And she'd to both be

true? Oh, tell me, what is a maid to say? Shall it be rice or

rue? When heart says "Yea," and du - ty "Nay," What is a maid to

*un poco rit.*

*A a tempo.*

do? Ah! Yea or nay? Go or stay? To which be false, to which be

Yea or nay? Go or stay? To which be false, to which be

Yea or nay? Go or stay? To which be false, to

*a tempo.*

*colla voce.*

true? When a maid - en wa - vers 'twixt yea and nay— Shall it be rice or

true? When a maid - en wa - vers 'twixt yea and nay— Shall it be rice or

which be true? When a maid - en wa - vers 'twixt yea and nay— Shall it be rice or

Ped.

\*



*rit.* **B**

rue? Shall it be rice or rue?

*rit.*

rue? Shall it be rice or rue?

*rit.* OSWALD.

rue? Shall it be rice or rue? Thou ask est what is a

*a tempo.*

*rit.* *p*

maid to say What is a maid to do? I an - swer, if her

**DORCAS. C**

heart say yea, Her du - ty says so too. I can but tell thee what

I should say, Tell thee what I should do; I'd go in show'rs of

rice a - way, And leave be - hind the rue! Ah! . . . .

Ah! . . . .

**D**

Yea or nay? Go or stay? To which be false, to which be true? When a

Yea or nay? Go or stay? To which be false, to which be true? When a

Yea or nay? Go or stay? To which be false, to which be true? When a

*a tempo.*

Ped. \*

maid - en wav - ers 'twixt yea and nay— Shall it be rice or rue?

maid - en wav - ers 'twixt yea and nay— Shall it be rice or rue?

maid - er wav - ers 'twixt yea and nay— Shall it be rice or rue?

*rit.*

Shall it be rice or rue? Yea or nay?

*rit.*

Shall it be rice or rue? Yea or nay?

*rit.*

Shall it be rice or rue? Yea or nay?

*rit.* *p*

Ped. \*

*rit.*

Go or stay? Rice or rue? . . . . .

*rit.*

Go or stay? Rice or rue? . . . . .

*rit.*

Go or stay? Rice or rue? . . . . .

*rit.*

*a tempo.*

Ped.

## No. 8.\*

## SONG—(Manners).

*Allegro moderato.* *p* MANNERS.

1. The earth is fair And a beau - ty rare Be - span - gles lake and  
 2. When pale a - far Is the even - ing star—Sweet or - phan of the

lea,  
 night!— Ere day is done And the set - ting sun Dips down be - neath the sea; . . . But  
 Cre - a - tion sleeps, But its spi - rit keeps Her vir - gin lamp a - light; . . . Yet

nev - er a sun in the skies a - far Bright as the eyes of my la - dy are, My la - dy who loves  
 nev - er a star in the heav'ns a - bove Pure as the soul of my la - dy love, Pure as the troth I

me! . . . Where in the shin - ing frame a - bove, Where in the great de - sign, . . .  
 plight! . . . Where in the shin - ing frame on high, Where in the great de - sign, . . .

*p*

Where in the world is found a love Like un - to mine and thine? Like un - to thine and  
Where is the love in earth or sky Like un - to thine and mine? - Like un - to mine and

*cres.* *dim.* Ped. \*

mine, love! Like un - to mine and thine!  
thine, love! Like un - to thine and

*1st time.*

*2nd time.*  
mine! . . . Like un - to thine . . . and . . . mine? To

mine and thine, Oh love, Oh love, Like un - to thine and mine!

*cres.* *mf* Ped.

## (No. 8a.) DUET.—(Dorothy and Manners).

*Andante.*

*p*

DOROTHY.

Sweet - ly the morn doth break, When love is nigh; Hues of the rain - bow take Land - scape and sky;

Gai - ly the sun doth shine O - ver my head; High heaven it - self is mine, Sor - row is dead.

Ev - er for thy dear sake Hap - py am I; Sweet - ly the morn doth break, When love is

nigh!

MANNERS.

In my life's cha - lice, love,

*f*

*f*

Ped. \* Ped. \* Ped. \*

DOROTHY.

Now shines the sun . . . a - bove, Now thou art mine!

Thou art the wine! . . . In my life's

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Now shines the sun a - bove, Now shines the sun a - bove, Now thou art mine! Now thou art

cha - lice, love, In my life's cha - lice, love, Thou art the wine! Ah, love, thou art the

*cres.*

19,348.

mine! Hues of the rain-bow take Land - scape and sky;

wine! Hues of the rain-bow take Land - scape and sky;

*dim.* *p* *cres.*

Ped. \* Ped. \* Ped. \* Ped. \*

Sweet - ly the morn doth break, When love is nigh! Sweet - ly the morn doth break,

Sweet - ly the morn doth break, When love is nigh! Sweet - ly the morn doth break,

*dim.* *p*

Ped. \* Ped. \* Ped. \* Ped. \*

When love is nigh! Sweet - ly the morn doth break, When love is nigh, is nigh!

When love is nigh! Sweet - ly the morn doth break, When love is nigh, is nigh!

*pp*

Ped. \* Ped. \* Ped.



(No. 8a.)

## SONG—(Dorothy).

*RECIT.*

"Why weep and wait? Why he - si - tate? Too soon is bet - ter than too

PIANO. *p*

*Lento.*

late!" Ah, yes, I wait; but do not weep— Thy love has rock'd my tears to

*Lento.*

*Allegretto leggiero.*

sleep. Red of the rose - bud, White of the Breast of the ro - bin, Why dost thou

*Allegretto leggiero.*

*f* *dim.* *p*

May, Why are ye fra - grant? Why are ye gay? . . . . .  
blush? Whence is thy mu - sic, Throat of the thrush? . . . . .

*cres.* *dim.*

**A**

Why are ye blithe as blithe can be?      Whis - per your se - cret low to me!  
 Why do ye flit from tree to tree?      War - ble your se - cret low to me!

*p*

Why do ye droop when day is done?      Is it be - cause ye love the sun?  
 Why do ye roam the sky a - bove?      Is it in search of your true love?

**B**

Why do ye smile thro' tears of dew? . . . . Is it be - cause the sun loves  
 Why do ye build your - selves a nest? . . . . Is it be - cause your love is

*un poco rit.*

*colla voce.*

*a tempo.*

you?      Red of the rose - bud, White of the May, That is your  
 blest?      Breast of the ro - bin, Why dost thou blush? Where is thy

*f a tempo.*      *p*

se-cret, Tell me not nay. . . . . Sing . . . the old song that for ev-er is  
mu-sic, Throat of the thrush? . . . . . Fear . . . not to whis-per thy se-cret to

*cres.* *f*

new, . . . Ye love your love, . . . And your love loves you. . . .  
me, . . . Thou lov'st thy love, . . . And thy love loves thee. . .

*dim.* *p* *cres.*

Sing . . . the old song that for ev-er is new, . . . Ye love your  
Fear . . . not to whis-per thy se-cret to me, . . . Thou lov'st thy

*f* *dim.*

*rall.* *a tempo.* 1st time.

love, And your love . . loves you! . .  
love, And thy love . . loves

*rall.* *a tempo.* *f* *p*

10,348

*2nd time.*  
*un poco più vivo.*

thee! . . .

Red of the rose - bud, White haw-thorn bush,

*un poco più vivo.*

Breast of the ro - bin, Song of the thrush, I am as hap-py, as hap-py as

ye, I love my love, and my love loves me, I love my love, . . . I love my

love, And my love loves me, My love . . . loves me!

*ad lib.*

*a tempo.*

*a tempo.*

*mf colla voce.*

Ped.

## No. 9.

## ENTRANCE OF PURITANS.

*Andante pesante.* PURITANS.

Down with

PIANO. *f* *mf*

prin - ces, down with peo - ples! Down with church - es, down with stee - ples! Down with love and down with mar - riage! Down with

all who keep a car - riage! Down with lord and down with la - dy— Up with ev-'ry - thing that's sha - dy!

*p*

Pad.

Down with life and down with laughter! Down with land-lords, down with

Ped. \*

land! Whom the soil be-longs to af-ter We could nev-er un-der-

stand! Plea-sure—we can do with-out it; Down with court and down with

king; And— just while we are a bout it— Down with ev-'ry bles-sed thing!

## No. 10.

## SONG—(Rupert).

*Allegretto.*

1. I've heard it said, And it  
2. Ex - am - ples show That we

PIANO.

may be read In ma - ny a trus - ty tome, How, when au - gurs met On the par - a - pet Of the walls of an - cient  
need - n't go So far as to an - cient Rome, For it just oc - curs Un - to me, good sirs, There are hum bugs near - er

Rome, As the two passed by, Each winked an eye With a can - dour con - fi - den - tial, Or stroked his nose - Which,  
home. When you style the spheres A vale of tears, Don't you ra - ther beg the ques - tion? Re - mem - ber, bards, It's

goodness knows—But it is - n't at all es - sen - tial. For ev - 'ry man, Since the world be - gan, Had his i - di - o - syr - cra -  
on the cards, It is nothing but in - di - ges - tion. For ev - 'ry man, Since the world be - gan, Had his lit - tle in - firu - i -

see, And to lunch off a moan, And to dine on a groan With a trick-ling tear for tea— Well, it may suit you From  
 . tee, And is apt to mis-take What is on - ly an ache For pro - found phil - o - so - phie. He is not the sphinx He sub-

*ad lib.*  
 your point of view, But it doesn't at all suit me! As I don't re - joice In a deep bass voice— Well, it doesn't at all suit }  
 - lime - ly thinks, But a man very much like me! Not a de - mon fell, Or an arch - an - gel, But a man very much like }

*rit.*

*a tempo.*  
 me! Tho' the world be bad, It's the best to be had; And there-fore Q. E. D.; Tho' it mayn't suit you And a

*p a tempo.*

cho - sen few, It's a good e - nough world for me, It's a good e - nough world for

*1st time.*

*2nd time.*  
 me! good e - nough world for me!

*p*



## No. 11.

## FINALE ACT I.

*Allegretto vivace.*

PIANO.

The first system of the piano accompaniment consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a forte (f) dynamic and a repeat sign. The left staff is in bass clef with the same key signature and time signature. It includes a 'Ped.' (pedal) marking and an asterisk (\*) indicating a specific point in the music.

The second system of the piano accompaniment continues the two-staff format. It features various musical notations including slurs and ties. Pedal markings ('Ped.') and asterisks (\*) are used throughout the system to guide the performer.

The third system of the piano accompaniment follows the same two-staff structure. It includes several 'Ped.' markings and asterisks (\*) to indicate pedal changes and specific musical points.

CHORUS. SOPRANOS.

TENORS &amp; BASSES.

The vocal section consists of four staves. The top two staves are for Sopranos and Tenors & Basses, respectively. The bottom two staves are piano accompaniment for the vocal parts. The lyrics are: 'The bon - ny bride - groom com - eth To meet the bon - ny'.

The second system of the vocal section continues the four-staff format. The lyrics are: 'bride, Let all the gates of Had - don Their por - tals'.

*A*

u - pen wide!— . . . The bon - ny bride - groom com - eth— Your

u - pen wide!— . . . The bon - ny bride - groom com - eth— Your

Ped. \* Ped. \*

breath to - geth - er draw! . . . Pre - pare to bid him

breath to - geth - er draw! . . . Pre - pare to bid him

*Allegro moderato.*

RUPERT.

wel - come With a hip, hip, hip— oh, law! Our first ap

wel - come With a hip, hip, hip— oh, law!

Ped. *sf*

SIMEON. NICODEMUS. BARNABAS.

pear - ance is not a suc - cess. Well, not a tri - umph. A suc - cès d'es - time. Or

\* Ped. \*

**B** RUPERT.

less. La - dies, fair, I pray you, Do not be a - fraid; Let us not dis - may you,

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

PURITANS. CHORUS.

We but ply our trade. Do not so dis - dain us, We but ply our trade! Tho' the ob - jects pain us,  
Tho' the ob - jects pain us,

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

**C** RUPERT.

They but ply their trade. Once we close the por - tals, Once we shut the shop, We're like o - ther mor - tals,  
They but ply their trade.

Ped. \* Ped.

## CHORUS.

Ou: up - on the hop!

Once they close the por - tals, Once they shut the shop,

## PURITANS.

Out up - on the hop!

Once they close the por - tals, Once they shut the shop,

\* Ped.

\* Ped.

They're like o - ther mor - tals, Out up - on the hop! Once they close the por - tals, They're like o - ther

They're like o - ther mor - tals, Out up - on the hop! Once they close the por - tals, They're like o - ther

Ped.

\* Ped.

\*

## RUPERT.

mor - tals, o - ther mor - tals, Out up - on the hop!

I pray you, pret - ty la - dies, Be - fore this audience ends, To

mor - tals, o - ther mor - tals, Out up - on the hop!

let me do the hon-ours And in - tro - duce my friends.

*Allegretto tempo.*  
Sing - Song Sim - e - on.

*mf*

Ni - co - de - mus Knock - knee.

Bar - na - bas Bel - lows - to - Mend.

**CHORUS.**

Kill - Joy Can - dle - mas. *Katherine* E-nough! e-nough! we have suf-fer'd ga-lore, We

E-nough! e-nough! we have suf-fer'd ga-lore, We

*sf* *f*

can-not suf-fer more! Oh, let's see the back of you, Ev-'ry man-jack of you, All of you sil-lies and all of you sights! The

can-not suf-fer more! Oh, let's see the back of you, Ev-'ry man-jack of you, All of you sil-lies and all of you sights! The

Ped. 3 3 3 \* Ped. \*

sort of old fo-gies That bob up like bo-gies, And keep one a-wake in the dead of the nights! Get a -

sort of old fo-gies That bob up like bo-gies, And keep one a-wake in the dead of the nights!

Ped. \* Ped. \*

- way! get a - way! get a - way! get a - way! get a - way!

Get a - way! get a - way! get a - way! get a - way! get a - way!

*dim.*

RUPERT. **G**

Be - tween our - selves, I can - did - ly con - fess, That I ex - pect - ed nei - ther more nor less.

*p*

My faith - ful friends, I do not mind con - fess - ing To all of you, whom I am now ad -

- dress - ing, That, as a lot, you are not pre - pos - sess - ing. It's no use blink - ing it!

PURITANS.

We were just

RUPERT.

La-dies, pret - ty la-dies, se- cond thoughts are best ; Preg- nant is the pro- verb,

think - ing it !

time's the on - ly test. Come, la-dies fair Beyond compare, And list to my con- fes- sions ; Be warn'd by me, And nev - er be dc -

CHORUS.

- ciev'd by first im-pres-sions. Come, la-dies fair, Be-yond com-pare—And list to his con - fes - sions.

Go, la-dies fair, Be-yond com-pare—And list to my con - tes - sions.



(No. 11a.)

## SONG—(Rupert).

*Andante con espress.*

RUPERT.

PIANO.

When I was but a lit - tle lad, And cake and tof - fee made me glad, And

high the sun at noon! . . . My mo - ther came to me one day, When I was in the

field at play, With jam up - on a spoon. It look'd so nice, I

thought not twice, The jam had van - ish'd in a trice— Quite frank are these con - fes - sions! A -

las, the jam con - ceal'd a pill Which made me ve - ry, ve - ry ill— De - ceived by first im -

*cres.* *p*

CHORUS. *f*

pres-sions! Oh, joy! the jam con - ceal'd a pill Which made him ve - ry, ve - ry ill— De -

Oh, joy! the jam con - ceal'd a pill Which made him ve - ry, ve - ry ill— De -

*f.*

RUPERT.

ceived by first im - pres-sions! Quoth Doc - tor Syn - tax, one fine day, "Ru - pert, I have a

ceived by first im - pres-sions!

*cres.*

word to say." (I had just told a cram!) So ten - der - ly he took my hand, His

*p* *p*

tone was so po - lite and bland, I fol - low'd like a lamb. But

once up - stairs his man - ner freez'd, And all at once he seem'd dis - pleas'd, As with Æ - ne - as,

Di - do! Then, quick as thought he seiz'd a birch And fair - ly knock'd me off my perch—

*cres.*

Whack, whack, whack - fol - de - rid - dle - i - do! Now, la - dies fair Be - yond com - pare, Be warn'd by

CHORUS. TENORS. *pp*

Whack - fol - de - rid - dle - i - do! Whack - fol - de - rid - dle - i - do! Whack - fol - de - riddle -

BASSES. *pp*

Whack - fol - de - rid - dle - i - do! Whack - fol - de - rid - dle - i - do!

*p*

Ped. \* Ped. \* Ped.

19,348.

my . . . con - fessions; You sure - ly see The va - ni ty Of trust - ing

**SOPRANOS.**

You sure - ly see The va - ni - ty Of trust - ing

**TENORS.**

- i - do! Whack-fol-de-riddle - i - do! Whack-fol-de-riddle - i - do! Whack-fol-de-riddle - i - do! Whack-fol-de-rid-dle

**BASSES.**

Whack-fol-de-riddle-i - do! Whack - fol-de-riddle-i - do! Whack-fol-de-riddle-i - do! Whack-fol-de-rid-dle - i - do!

Ped. \* Ped. \* Ped. \* Ped. \*

first . . . . im - pres - sions, Whack, whack, whack - fol - de - rid - dle - i - do!

first . . . . im - pres - sions, Whack, whack, whack - fol - de - rid - dle - i - do!

- i - do! Whack - fol - de - rid - dle - i - do! Whack, whack, whack - fol - de - rid - dle - i - do!

Whack - fol - de - rid - dle - i - do! Whack, whack, whack - fol - de - rid - dle - i - do!

Ped. \*

19,348.

*Allegretto con brio.*

PIANO *f*

## SIR GEORGE.

Hail, cou - sin Ru - pert, wel - come to our heart!

*Moderato.*

## RUPERT.

Tho' scarce we know thee in this hab - it home - ly. It doth not suit me, but be - fore we

## LADY VERNON.

## RUPERT.

part I hope to change it for a garb more come - ly. A bride groom's? Aye, if

SIR GEORGE.

this sweet maid - en wills. This mai - den, aye, her fa - ther's wish ful - fills.

*Andante con espressione.*  
RUPERT.

Cou - sin fair, to thee I of - fer Soul and bo - dy, heart and hand. In ex -

SIR GEORGE.

LADY VERNON.

change, to thee we prof - fer Beau - ty, du - ty, house and land. Hus - band, hear me! hus - band,


lis - ten! Let our daugh - ter's heart re - ply. In her eyes the tear - drops glis - ten. If she

DOROTHY.

wed him, she will die! Fa - ther, hear me; fa - ther, lis - ten! If I wed him, I shall

die! Fa - ther, hear . . . me, hear . . . me; If I wed . . . him, I shall die! Fa - ther, hear me,


DORCAS.



On - ly hear her, on - ly lis - ten ! If she wed him, she will die ! On - ly hear her,


*CHES.*

LADY VERNON.



Hus - band, hear her, . . husband, hear her; . . If she wed him, she will die! On - ly hear her.

RUPERT.



The musical notation is a single staff in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a crescendo leading to a final measure marked with a fermata. The lyrics are written below the staff.

Cou-sin fair, to thee I of - fer Soul and bo - dy, heart and hand, heart and hand, heart and soul and

SIR GEORGE.



If she wed him, she will die, will die ! . . . If she wed, if she wed Mrs,

CHORUS. *cres.*

If she

*cres.*

If she

[illegible]

fa - ther, hear me; For . . . if I wed . . . him, I shall die!

on - ly hear her; For if she wed him, . . . she will die!

hus - band, hear her; For if she wed him, . . . she will die!

hand, heart and soul and hand, soul and bo - dy, . . . heart and soul!

if she wed him, If she wed him, . . . she will die!

wed . . . him, If she wed him, . . . she will die!

wed him, If she wed him, . . . she will die!

*f* *rit.* *dim.*

*Ped.* \*

(No. 11b.)

## SONG—(Dorothy).

*Moderato.*

DOROTHY.

When, yes - ter - eve, I knelt to pray, As thou hast taught me



to, I seem'd to hear the an - gels say, "To thine own heart be true." Heav'n

**L**  
breath'd a mes - sage thro' the sphere! Heav'n breathes it ev - 'ry day, To all who have the

ears to hear, The wis - dom to o - bey. By gold - en day and sil - ver night It

rings all na - ture through; For ev - er, in the an - gels' sight, To thine own heart be

**M**  
true. Tho' storms up - rise And cloud the skies, And thorns where ro - ses

*A*  
grew; Come sun or snow, Come weal or woe, To thine own heart, to thine own heart be  
*cres.* *colla voce.* *dim.*  
Ped.

*CHORUS.* *\* Ped.*  
true! Tho' storms up - rise And cloud the skies, And thorns where ro - ses grew; Come  
Tho' storms up - rise And cloud the skies, And thorns where ro - ses grew; Come  
*p* *f* *f*

*DOROTHY.* *rall.* *Ped.* *\**  
DORCAS. To thine own heart, to thine own heart . . . be true!  
LADY V. To thine own heart, to thine own heart . . . be true!  
To thine own heart, . . . to thine own heart . . . be true!  
To thine own heart, . . . to thine own heart . . . be true!  
sun or snow, Come weal or woe, To thine own heart . . . be true!  
sun or snow, Come weal or woe, To thine own heart . . . be true!  
*rall.*

*DOROTHY. ad lib.* *SIR GEORGE.* *Ped.* *\* Ped.* *\**  
Fa - ther, for - give! *Allegro molto con brio.* Rise! to thy chamber, thou re-bel-lious maid! My  
*RECIT.* *f* *fp*

*Molto vivace.*

Fa - ther, for - give!

will is law, and law must be o-beyed. I ask not words of du - ty, I ask

*Molto vivace.*

*p*

DOROTHY.

Fa - ther, for - give!

DORCAS.

LADY V. Sweet mis-tress, all my heart is thine!

SIR GEORGE. She doth but stay Fare-well to say!

deeds. A - way, a - way! No long-er art thou daughter

RUPERT.

We are re-fus'd! A plague up-on our na - tal

SIR GEORGE.

mine!

Hur-ray! hur-ray! Oh, bless-ed day!

Hur-ray! hur-ray! Oh, bless-ed day!

PURITANS.

We are! we are! A plague up-on our na - tal

DOROTHY

DORCAS &amp; LADY VERNON.

Sir, I o - bey!

RUPERT.

Oh, fate - ful

star! We are  
SIR GEORGE.

re-fus'd! We are, we are, we are re - fus'd!

CHORUS.

A - way! a - way!

My word o - bey!

A - way! a - way!

His word o -

PURITANS.

A - way! a - way!

His word o -

star! We are re-fus'd! We are we are,

we are, we

Sir, I o - bey!

My du ty, with un -

day!

Oh, fate - ful day!

Thy du - ty, with un -

Dis-may! dis-may! Oh, fate - ful day!

Thy du - ty, with un -

A - way! a - way! my word o - bey!

Thy du - ty, with un -

- bey! A - way! a - way! his word o - bey!

Thy du - ty, with un -

- bey! A - way! a - way! his word o - bey!

Thy du - ty, with un -

are!

Oh, fate - ful day!

Thy du - ty, with un -

cres.

Ped.

er - ring hand, Dic - tates the right - ful way! I

er - ring hand, Dic - tates the right - ful way! It

er - ring hand, Dic - tates the right - ful way! It

er - ring hand, Dic - tates the right - ful way! It

er - ring hand, Dic - tates the right - ful way! It

er - ring hand, Dic - tates the right - ful way! It

er - ring hand, Dic - tates the right - ful way! It

Ped. \* Ped. \* Ped. \*

dare not dis - o - bey! I dare not, dare . . . .

is for con - science to com - mand! Dare . . . .

is for con - science to com - mand! Dare . . . .

is a fa - ther's to com - mand! Dare . . . .

is for con - science to com - mand! Dare . . . .

is for con - science to com - mand! Dare . . . .

is for con - science to com - mand! Dare . . . .

is for con - science to com - mand! Dare . . . .

Ped. 19,348 \* Ped. \*

not, I dare not, I dare

**DORCAS.**

not to dis - o - bey! It is for conscience to com-mand! Thy du - ty with un - er - ring

**LADY VERNON.**

not to dis - o - bey! It is for conscience to com-mand! Thy du - ty with un - er - ring

not to dis - o - bey! It is a fa-ther's to com-mand! Thy du - ty with un - er - ring

not to dis - o - bey! Thy du - ty with un - er - ring

not to dis - o - bey! Thy du - ty with un - er - ring

not to dis - o - bey! Thy du - ty with un - er - ring

Ped. \* Ped. \* Ped. \* Ped.

not, I dare, dare not dis - o - bey!

hand, Dic-tates the right - ful way, the right - ful way!

hand, Dic-tates the right - ful way, the right - ful way!

hand, Dic-tates the right - ful way, the right - ful way!

hand, Dic-tates the right - ful way, the right - ful way!

hand, Dic-tates the right - ful way!

hand, Dic-tates the right - ful way!

hand, Dic-tates the right - ful way!

Ped. \*

Ped. \*

10,348. Ped. End of Act I. \*